FOR IMMEDIATE RELEASE:

Contact: **799-0379**
Contact Person: **Eugene Dean**
Email Address: **info@spanishtownltd.com**

Spanish Town Entertainment announces "SOUNDS of Sanctuary" partnership with Ministry of Labour, Home Affairs & Housing

Hamilton, Bermuda (June 1, 2010) - - Spanish Town Entertainment (Spanish Town) has partnered with the Ministry of Labour, Home Affairs & Housing to create a pioneering approach to community reconciliation called "SOUNDS of Sanctuary" (SOUNDS).

The goal of SOUNDS is to address and reverse the underlying causes of crime by engaging the entire community in a risk-free approach to peace building through strategically targeted entertainment events that are focused on the culture of DJ sound systems and artists.

Using the universal language of music, SOUNDS will engage government, the private sector and community organizations in a prolonged series of targeted block parties that highlight the theme "unity in the community, world vibe – fighting with peace, not for it".

SOUNDS emerged as a preferred approach to peace-building based on Spanish Town's engagement with all sectors of civil society to help co-ordinate its ongoing support for non-violence events across the island.

At the heart of the SOUNDS strategy is an immediate commitment to create a broad-based culture of mutual respect, accountability and atonement in every family, neighborhood and community organization.

SOUNDS represents a critical step in building a comprehensive framework for conflict resolution, information sharing and organizational collaboration. Ordinary citizens will be encouraged to take their neighborhoods to a higher level of consciousness – starting with those who are historically perceived to be most susceptible to negative influences.

In due course, SOUNDS will broaden into areas beyond block parties, including collective security, sustainable development, education enrichment and economic empowerment. Spanish Town will continue to embrace all sectors of society in this process and invites everyone to share their views on how we can all work together for the common good.

Spanish Town *is one of the leading local providers of event infrastructure and logistics in Bermuda with decades of experience in "hard core" constituencies associated with reggae music. As a member of the Emperial Group Spanish Town specializes in the development of "at risk" youth to achieve competitive standards of excellence in the entertainment industry.*

Government of Bermuda

Ministry of Labour, Home Affairs and Housing

OFFICE OF THE MINISTER

31 May 2010

To Whom It May Concern:

I am pleased to announce the public / private partnership between the Ministry of Labour, Home Affairs and Housing and Spanish Town Entertainment in launching the ***Sounds Of Sanctuary (SOS)*** community programme.

Spanish Town Entertainment is a grass roots organization that has worked within our community for over twenty years. I applaud them for taking the initiative to develop ***SOS***. The group will organize a sustained series of targeted block parties that cater to the music industry needs of promoters in constituencies that have been immediately impacted by gun crime. The goal is to build peace through a programme of celebrating the cultural arts of the sound industry.

My Ministry is committed to partnering with all segments of our community in a combined effort to address the challenges we face and as such will support Sounds of Sanctuary both financially and with in kind Ministry support. It dovetails appropriately with our ***Hope for Life*** programme.

As a country we realize that the violence plaguing our communities is a complex problem that has emanated over years for various reasons. As a result it will take time, consistent effort, diversity and the involvement of all segments of our community to achieve measurable results.

We are delighted to support ***Sounds of Sanctuary*** and encourage everyone to give their full support to this effort.

Sincerely,

Senator, the Honourable Lieutenant Colonel David A. Burch, OBE (Mil), ED, JP
Minister of Labour, Home Affairs and Housing

30 Parliament Street, Hamilton HM 12, Bermuda
P. O. Box HM 1364, Hamilton HM FX, Bermuda
Phone: (441) 297-7819 Fax: (441) 295-4780 Email: dburch@gov.bm Website: www.gov.bm

S.O.U.N.D.S. OF SANCTUARY

Strategic Operational Understanding for a National Development System
(S.O.U.N.D.S.) of Sanctuary

MASTER PLAN PROPOSAL

JANUARY 25, 2010

Spanish Town
ENTERTAINMENT

Unity in the Community - World Vibe
Fighting with Peace, Not for It

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SYNOPSIS

Spanish Town Entertainment ("Spanish Town") is uniquely positioned to work with every local promoter to create an island-wide atmosphere of collective security and engagement.

After sustained grassroots campaigning in the name of "*unity in the community*" and "*fighting with peace, not for it*", Spanish Town has also emerged as the trusted guardian of an underground system of "music sanctuary" that is qualified to create a national model for leadership development.

Under the banner of "SOUNDS OF SANCTUARY" (S.O.S.), Spanish Town will organize a sustained series of targeted block parties that cater to the music industry needs of promoters in hard-core constituencies that have been immediately impacted by gun crime. This will demonstrate that the best way to deal with violence is to address its causes, not just its symptoms.

In our experience, the primary causes of violence are triggered by a breach of trust within the context of a privileged relationship – this is a brief and "to-the-point" summary of an entrenched and systemic issue with deeper roots. Being sensitive to the underlying volatile dynamics is often the biggest barrier to dealing with the appropriate solutions.

The Spanish Town approach to public events involves a high degree of interpersonal collaboration that has become the foundation for building resilient, long term relationships in difficult circumstances that are intrinsically resistant to bad faith actions.

Now is the appropriate time to establish a "public-private partnership" that will broaden this trust infrastructure on the national stage over a sustainable, permanent basis.

At the heart of this partnership will be a community-owned "S.O.S. Master Plan" that enables key agencies within government to co-operate effectively with qualified promoters to positively influence their supporters against violent forms of self-expression.

Spanish Town also expects to extend this collaboration beyond S.O.S. to embrace stakeholders representing and influencing all aspects of society's youth but any movement needs to grow from one point, in an organized manner, and not many.

Our kick-off point is naturally "Sounds."

This programme will set the stage for Bermuda to adapt to a unified national development strategy that allows its unique model of "sanctuary" to be as valuable a global commodity as the prevailing emphasis on "risk".

BACKGROUND

Both the Government and the people of Bermuda have equally concluded that many factors contribute to antisocial behavior. Thus, it can also be agreed that it will take the involvement and co-operation of many to correct this problem. In addition, concern for young Black men is not new. In 1977 Black men hung for murder and these were murders that shocked and rocked Bermuda to its core.

The reason I became involved with cultural programs and events, and their connection with street life, was to monitor and address this on-going and growing concern. I found that the arts, both in the classroom and private life, received considerable attention from the youth. And in many cases, it's the less academically inclined youth that tip the scales.

The Rosebank theater used to provide a great venue for expressing and releasing artistic energy. The Battle of the Groups, as one programme was called, gave promoters the natural ability to work with young Black boys and girls. When this venue was closed in order to build a bank, for all intents and purposes, this closed the doors on a very positive social programme without first finding a replacement.

From that historical point of reference, promotional groups like *Dread and Baha*, evolved to attempt to fill the gap for this neglected and disenfranchised segment of society. We didn't just "jump in" anywhere: we specifically targeted the most difficult and misunderstood - and most feared element- of our population. Taking a current snapshot, you will quickly notice that no promoter is covering this demographic out of fear of an inability to control them. The result is more neglect.

There are "X" amount of hoods that need focusing on - Parkside, 42nd, Camp Hill etc. We plan to approach these areas as if were conducting an election campaign. Randy Scott, as Parliamentary Registrar, will provide us with the relevant neighborhood schematic information, to provide us with salient details on each area's residents and ultimately stakeholders.

The entire "Sounds of Sancutary" program will be delivered around the theme "Unity in the Community; Fighting with Peace and not for it."

WHY SOUNDS?

A "sound system" (ie "a Sound") is a group of disc jockeys, engineers and MCs playing ska, rocksteady or reggae music. The sound system scene is an important part of youth development because it is an easily accessible vehicle for gaining self-awareness, peer recognition and social status through entertainment.

By understanding sounds and being familiar with the messages our youth are consistently listening to and being influenced by, we gain a greater understanding of our youth and thus the ability to positively influence their development. When we neglect our sounds, we neglect our youth.

WHY S.O.S?

On the high-seas, the letters "S.O.S." mean "save our souls". But in the entertainment industry context, "S.O.S." can take on an entirely new meaning and, indeed, multiple interpretations.

For the funk-based SOS Band, the acronym meant "Sounds of Success".

For purposes of our Master Plan Proposal, "S.O.S." means the "Sounds of Sanctuary" - an appreciation that Sound Systems can be a powerful vehicle for nurturing our youth through a universal rite of passage into adulthood - with all of its trials and tribulations - from a position of positive neutrality.

The purpose of "sanctuary" is to recognize the sacrosanct character of this process and to give it special protections under public and private law.

The implications of this shift can have a significant impact on youth development wherever sound systems are an entrenched form of entertainment. Bermuda is the best positioned jurisdiction to model this shift because of our unique culture of collaboration, self-expression and self-restraint.

WHY A MASTER PLAN?

Bermuda is facing a convergence of crisis points that have a profoundly disruptive impact on its most vulnerable constituencies, typically those deemed to be "marginal-at-risk" because of their peripheral standing within Bermuda's dominant civic institutions.

This compounding of systemic and marginal risks - perhaps to be called a "tipping point" - is now the de facto framework for a transformational policy shift that will require an unprecedented level of collaboration between the public and private sectors, ultimately requiring social, legislative and judicial involvement to encourage private sector “buy in” and participation.

We believe the language of "sanctuary" can be the organizing principle for a new approach to Bermuda's development, where principles of trust-building can prevail against those of conflict. Within the language of sanctuary everyone is equal - and all must bear their share of the burden of being responsible citizens.

We also believe that the "sounds" are the proving ground of this idea of "sanctuary" because of their pervasive influence over marginal-at-risk youth who are on the front line of Bermuda's struggle with sustainable development. Most of these youths have been and are being left behind. They are excluded from even seeing opportunities many others are benefiting from – we as adults need to provide them with alternate opportunities.

Rather than treating the "sounds" as a peripheral component of the S.O.S. Master Plan, we are making them the epicenter of our mobilization strategy. Thus we will be able to demonstrate that everyone has a voice in the "Brand New Bermuda" that will emerge from a sustained dialog about "Unity in the Community" and "Fighting with Peace, not for it".

DELIVERABLES

The Master Plan will empower the community to focus its resources around the following prerequisites of sanctuary:

- **Hoods** - as neighbors, not enemies
- **Sounds** - as agents of change, not as a distraction
- **Budget** - as an asset, not a liability
- **Program** - based on proactive, not reactionary, leadership
- **Media** - driven by collaboration, not conflict
- **Theme** - based on sanctuary, not fear
- **Personnel/Crews** - grounded in volunteerism & grassroots orientation
- **Infrastructure** - driven by qualified public private partnerships
- **Administration** - focused on critical self-analysis, not policy bias

Key Points:

- **HOODS**: The idea is to draw on as many - or all - of the crews that represent each area so that the common geography is factored over each organization in addition to the separate labels (42nd, Parkside, Backbush etc.)
- **SOUNDS**: Identify each sound or DJ, determine the hood they hail from, and conduct strategy meetings with them to explain and amplify the program.
- **PROGRAM**: The goal is to build peace through a sustained program of celebrating the cultural arts of the sound industry. The theme for the program will be "Positive Vibrations - Unity in the Community – Worldvibe".

Modus Operandi:

1. Each hood will have X amount of residents, ranging from seniors to infants. Each sound or DJ crew will be given a schematic of their hood. The parliamentary register will provide that listing the same way it provides information for political parties canvassing.

2. Each sound or DJ crew will have to mobilize the residents in each hood to maximize attendance at neighborhood block party in order to get points. A booth will be set up to check the register to determine the number of residents who attend their hood's event.

3. We, the organizers of the event, will insure that the public at large is well informed via a targeted media blitz in order to fully explain all the details of the Positive Vibrations program and its purpose. We will also require the full endorsement of the Government, Opposition, Governor, Public and Private sectors. This will validate our efforts because it effectively ties everyone in. It also lays a very strong foundation for sponsors to come on, thus spreading the financial burden.

4. There aren't any losers in this program. the motivation for the sound and crew is to play for their people, with the approval of the whole county supporting them, and recognizing their value. However, those crews that do exceedingly well, will be able to get dub plates produced by artists from Jamaica and the USA to add to their collection and sponsored to play on stations like Power95, Hott1075 etc.

5. Each hood will be encouraged to participate by providing potluck style dinners and other wares for sale at the event.

CONCLUSION

This is a complex problem that has emanated over years for various reasons and will as a result take time, consistent effort and the involvement of all segments of our community, including government, to address it and achieve measurable results.

– Unity in the Community, Worldvibe!

S.O.U.N.D.S. OF SANCTUARY

COMPENSATION AND EXPENSES

Management & Support Staff	$18,000.00	8	months	$144,000.00
Event Infrastructure				
- Community Meetings	$500.00	15	meetings	$7,500.00
- Block Parties	$7,500.00	15	events	$112,500.00
Marketing, Promotion & PR				
- Launch	$10,000.00			$10,000.00
- Block Parties	$1,500.00	15	events	$22,500.00
Graphic Layout & Design				
- Launch	$5,000.00			$5,000.00
- Block Parties	$500.00	15	events	$7,500.00
Signage & Banners	$3,000.00			$3,000.00
Printing				
- Generic Posters	$500.00			$500.00
- Block Party Posters	$300.00	15	events	$4,500.00
Audio Production	$200.00	15	events	$3,000.00
TOTAL				**$320,000.00**

SOS PART 1: REACHING OUT TO OUR YOUTH THROUGH MUSIC

OPINION by Gladwyn Simmons
Published June 16, 2010 in the Royal Gazette

On behalf of Spanish Town Entertainment, we would like to first take a moment of silence to acknowledge our deep regard for all the suffering families who have been impacted by violence both in Bermuda and around the world. We thank the Minister of Labour, Home Affairs and Housing, Col. David Burch for partnering with the community programme "Sounds of Sanctuary". We would also like to acknowledge Mr. Bill Zuill, Editor of The Royal Gazette, for his endorsement and the opportunity to tell our story in our own words. Give thanks.

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When people who are truly kind give, it is kindness; and when they do not give, it is also a kindness. When people who are really not kind give, it is not a kindness; and when they do give, it is also not a kindness. (The Taoist Classics – on Peace)

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Recently, it was announced that Spanish Town Entertainment, in conjunction with the Government, would be staging Sounds of Sanctuary, musical block parties staged in neighbourhoods hit hard by the recent gun crime crisis. We feel it would be helpful to have a bit of background, so that we all have a shared perspective on how the "Sounds of Sanctuary" programme came about. Here is the short version.

Over many years of working in and around the arts, with music, singers and players of instruments, it has become evidently clear to us that entertainment, in particular, music, plays a critical and fundamental function in humanity. It therefore follows that music can be an effective, instrumental and positive influence on people's lives; thus a very helpful tool to utilise in bringing social and spiritual healing to our nation.

Bermuda's youth, from every background, spend huge amounts of time and energy engaging a full range of electronic gadgets which all have technology that harnesses music in some form or other; ringtones, game boys, iPods, BlackBerries, movies, commercials and TV shows, music is ever-present.

Given that music is an inherent element of the human experience, we have always espoused the view that we as people need to find and incorporate more ways to amalgamate the natural interest young people have for the arts into formal education. People are motivated through their interests; we must adapt to reach them.

Our society has infinite access to any and everything that entertainment has to offer through TV, iPods, the Internet, etc. It is no secret that we are living in the age of information, and if we as a people don't tap positively into our children's minds and interests, others will, and our way of life will dissolve like sugar in water, simply because we failed to use that which is right under our noses.

With that in mind, we must ensure that we develop more dynamic and relevant home-grown programs that capture the interest and imagination of our young people, whilst encouraging and inspiring them to develop their own positive attributes about themselves and the lives they are living. For many reasons this need for attention is far more pronounced within communities that suffer from neglect.

We have noticed from early on that involvement, time, commitment, kindness, sincerity and understanding coupled with music is a winning formula when working with young people. We've also noticed that due to the potential danger few people feel safe, knowledgeable or motivated to work in hard-core social environments. The end result equals neglect. This scenario creates a "Catch 22" situation.

Those with the greatest need receive the least attention and/or positive resources, which in turn, causes the social situation to get worse. It's not because solutions to our current social issues do not exist; it's because, we, as a country, have a tendency to be slow to recognise the usefulness of those individuals and groups who have a proven track record working in hard-core social environments and therefore, miss the opportunity to provide them with the mandate and support required to effect positive change.

Spanish Town has been promoting events catering to the so-called hard-core elements all around Bermuda for decades without encountering any violent episodes. At times, we have been asked by people in power to cancel our events, because they believed that our venues may experience an outbreak of violence. When we resisted requests to cancel or postpone, we would still be asked to not proceed and we would acknowledge their legitimate concerns, ensure them that we are cognisant of the situation and kindly tell them that "firemen run to fires, not away from them". This in itself has proven the power of the strong relationships we have with these social elements.

These hard-core youths need positive attention, understanding, guidance, positive challenges and people that love them. Respect is earned, not easily given. So through the "Sounds of Sanctuary" programme, our "sound boys" or "sounds", and their affiliated artists, singers or deejays, will be the focal point of our community programme. We will work hand in hand in support of them as they set out to organise their hoods around block parties under the theme "Unity in the Community, Worldvibe! Fighting with Peace, Not For it".

This programme has placed an emphasis on SOUNDS in order to remind ourselves that "sound" is more ancient than humanity itself and as natural as a newborn baby's cry.

Our "hard-core" youths are lacking the necessary attention from the experienced adults that can help them redirect their lives. "Sounds of Sanctuary" will help provide a positive forum to bring words and actions together in an encouraging social atmosphere. Through music we will be able to deliver our positive concept and it will be accepted and acknowledged simply because it is already innately attractive to our youth.

Through SOUNDS of Sanctuary, we are giving the hard-core element in the community a real opportunity to understand the true power of non-violence by providing them with the necessary resources, guidance and support to promote peace. Music is indeed the "sweetness that soothes the…" because "when it hits, you feel no pain".

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There is real knowledge only when there are real people. (Taoist Classics — on Peace)

SOS PART 2: SOUNDS OF SANCTUARY – ORGANISED FOR KINDNESS

OPINION by Gladwyn Simmons
Published June 23, 2010 in the Royal Gazette

Minister Louis Farrakhan who visited Bermuda in 2009 in support of "Unity in the Community"

Once again, Spanish Town would like to express our deepest regards for all the families and friends directly affected by the violence, and hope someday the pain will lessen; we are doing our best to assist: stand firm.
We also give thanks to the editor of The Royal Gazette, Bill Zuill, for the opportunity to tell our story in our own words.
Last week in this newspaper, we explained why we use music as a means to an end. We gave several reasons why and how "music" can be utilised as an effective tool to promote positive social healing. This week's article will focus more on the organisational experience that will be used to enable the successful delivery of the grassroots programme named "SOUNDS of SANCTUARY".
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"When manners and habits are changed without any commands or directives being issued, that can only be by the influence of kindness – laws and punishments are insufficient to bring it about."
(The Taoist Classics – On State and Society).
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Spanish Town is part of an umbrella entity named the "Emperial Group of Companies". Emperial's interest is driven by our concerns for a healthier and friendlier social, economic, religious, political and environmental community, across all racial lines both, local and foreign, rich and poor. Our mantra is, "Unity in the Community, World Vibe, Fighting with Peace, Not For It."
We are comprised of individuals of varying backgrounds, both religious and/or spiritual, including racial, educational and political, with skill sets ranging from law to I.T., and from blue to white collar. Our practice is to work harder at working better with as many, if not all peoples and groups towards building better and stronger social relationships. We feel the more we work with all people the better chance we have at understanding each other and find peace and healing.

Some people may not know us simply because we've worked in very many cases, quietly, behind the evolving social and political scenes. In the early seventies Bermuda was a very different social and political place. However, change at that time, both politically and culturally was taking place very fast with young black adults and with young black males in particular. There was a lot of soul- searching at that time for identities that were more relative to their African roots, and very similar to the present violent social climate, the public then was as gravely concerned as they are now about the direction some youths were taking. In the early seventies, the murders were also committed by youths; but the use of "guns" had a totally different flavour from what we are experiencing now.

We were very active and closely involved with the various movements of that time, at both the social and community levels, including black power, socialists and civil rights groups, etc. We were also willing to listen to gain insight and understanding of the new religious groups including Rasta, Islam, Hebrews etc., that were budding in those early years. This enabled us to build trust with a broad range of groups and individuals to form The United Cultural Committee – in spite of everyone's doubts – around the original theme "unity in the community". And we were able – in spite of the great odds against us – to deliver and sustain these relationships by producing a programme called "Culture Fest". In the nineties Culture Fest grew to become a national event that drew up to 6,000 people a day over two days from every persuasion – tourists included. What made achieving Culture Fest as a national event so extraordinary at that time was that we did it under the auspices of Wayne Furbert's Cultural Ministry and with the support of the UBP Government. Culture Fest went on to become the birth place of the now "Music Fest" because we partnered with tourism to share and host the first one, then named the "Jazz Fest". The absence of any polarisation between these projects can easily be taken for granted – "Half the story has never been told".
Further along our social journey we formed another group called "Dred & Baha (GROWL) Animal Productions!!! This group became the number one promotional entity of its time, catering to both "hardcore" and "softcore" youth in the Islands. We broke all sorts of social records, like persuading the UBP to open parks to youth concerts. These venues included parks such as Spanish Point Pontoons, Ferry Reach, Horseshoe Bay, Clearwater, etc, etc, etc! We broke records for people attendance and bridging racial barriers alike. Even the likes of Choy Aming, said it couldn't be done.
As early as the year 1996 – with the encouragement of both the UBP and PLP to register voters – we developed a voters registration campaign and mobilised the youth to register. For every one (1) voter the PLP registered Dred & Baha signed up fifteen (15). People's memories are not as short as some think – I get reminders all the time, especially now in light of all the violence and the fact that Spanish Town has come on line with the "Sounds of Sanctuary". Our supporters are asking us about the promises that were made at the time. I could go on and on, but that's another story for another time. "You shall know the truth, and …"

Last year, we had the very great honour to manage the visit of the Honorable Minister Louis Farrakhan to Bermuda. Farrakhan is a world renowned figure and certainly no stranger to Bermudians on all fronts. Some people in our immediate camp showed sharp concern for us taking on the task; which was very understandable. They wished to know why we would take on such an obvious socially, politically, religiously and racially (etc.) explosive project. If you could imagine members of our own crew having huge reservations about Spanish Town managing the Farrakhan visit, then you wouldn't be surprised how much more these concerns were echoed outside of our crew. One significant entity working in tandem with us was certain that the Farrakhan visit would polarise the whole social spectrum and, again, it would not be difficult to understand why they felt that way.
I asked a crazy question at that point, and the question was "What if the experience with Farrakhan doesn't go the way you and everyone else expects it to go?" Given that so many sceptics were certain that the Farrakhan visit would have all the media, white folks and opposition parties in an uproar, I repeated the question: "What if it doesn't happen that way?" One particular individual in turn asked, "Why are we having this conversation? Water's wet, Glad!" They were adamant the Farrakhan visit would be racially charged. I then asked them to humour me and they in turn said "If the Farrakhan visit does not go the way we say it's going to go and you in turn are right, we will make you the head of our marketing firm". And I said "Bet".
Farrakhan's visit was an extraordinarily different experience because none of the negative expectations were realised. In fact, the opposite occurred…he was embraced as an enthusiastic advocate of "unity in the community".

As we prepare to challenge our youths to embrace non-violence under the banner of "Sounds of Sanctuary", we now find it appropriate to highlight the common sense reality that "experience is the best teacher". Our experience in "fighting with peace, not for it" has proved that it is indeed entirely possible to "kill with kindness" in order to achieve an otherwise impossible goal.

Spirit is the source of knowing; when the spirit is pure, knowledge is clear. Knowing is the capital of the heart; when knowledge is objective and impartial, the heart is peaceful.
(The Tao Classics – On Leadership & Strategy)

SOS PART 3: SOUNDS OF SANCTUARY – BLUEPRINT FOR RESOLUTION

OPINION by Gladwyn Simmons
Published June 30, 2010 in the Royal Gazette

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This is the final part in a three-part series
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Welcome to the "Sounds of Sanctuary". I'm certain by now everyone shares the same grave concerns about the violence and would like to bring some resolution to this matter. Our first opinion article was about why we're using music as an effective means to an end. The second was about why Spanish Town has received the endorsement from the entire community to deliver it. This final presentation is about giving you, the public, a look at the principle workings of our programme — S.O.S.

In order to give you an idea of how we see the program working to improve our present social situation, we'll be building our programme around a series of "HOOD" block parties. We realise how easy it could be for anyone to assume that because we're organising block parties, that the program is all about partying; wrong.

Sounds of Sanctuary is not just about Block Parties, but we will use the block party model as a positive form of social transportation to deliver the message of "Unity in the community, fighting with peace, not for it", straight to the people most adversely affected, while simultaneously building positive interactive — inter facing support links with all facets of the entire community.
Some of the intrinsic prerequisite tools for delivering this comprehensive programme will be — love, trust, respect, familiarity, understanding, kindness, commitment and support from the entire social and economic community.
"Humanitarianism is the manifest demonstration of accumulated benevolence, social duty is sharing human feelings and according with what is appropriate for the community."

(The Taoist Classics on State and Society.)
We've had Royal Commissions and the Pitt Reports, all generated behind growing social concerns in our community for years. So being effective in delivering what one has to offer to neglected segments of our communities, can't be taken for granted, because for far too long and for far too many times, it has been ineffective and no more than a dream; and sometimes not even that.
Thus, being effective is key to success and nothing to take for granted. Spanish Town as an entity was born, grown and works directly out of this hard core reality. Earning respect is another huge key factor for achieving success and hasn't been easy us.
It's been a very long and hard road. SOS is a programme that gives us, the ordinary people, a real opportunity to represent ourselves in our own backyards and we take receiving the endorsement from the community and particularly our Government, towards addressing this extremely sensitive social challenge, very serious and as an honour. We humbly appeal to everyone not to take this initiative for granted: "Hear the cries and understand the whys"!

The Sounds of Sanctuary's programme structure is relatively simple. The central components of the programme — S.O.S — are the "Sound Boys" (Sound Systems) along with singers and players of instruments. The Sound Boys are residents of the various neighbourhoods adversely affected by the violence, and have a much more than casual understanding of their immediate social environment. It is through these groups that Spanish Town will make their initial entry into the various "hoods".

In our initial meetings with the "Sound Boys", we'll bring with us the schematics of the various neighbourhoods provided via the parliamentary registry, enabling us to have a precise plan of how all the neighbourhoods dissect. With this parliamentary overview the "Sound Boys" can point out where we can best set up the "BP" and give precise position of which neighbours stay where.

Understanding that every creature has a social structure, without exception, Spanish Town will be seeking to get a clear understanding of the social hierarchical protocol of each neighbourhood. The business community has clearly defined structural protocol, along with other organisations, like the police, political parties, unions etc. But it seems as if — when it comes to going into polarised neighbourhoods — our acknowledgement of that same natural rule of thumb doesn't exist (or apply). Wolves have "alpha" males and females, bees have their queen, workers and drones. Even ants have a natural hierarchy.

So the point we're making is that Spanish Town will help identify the natural social structure and thus create a gateway for positive social interaction between all parties concerned.

The "Sound Boys" will thus lead the way to building the atmosphere for positive dialogue within their respective hoods, between all the significant stakeholders and encourage all the families of their particular neighbourhoods to participate in helping to organise the block parties specific to them. They'll be encouraged to participate, by way of input, with regard to all aspects of producing the event (from staging, sound set up, the various food items etc.)

Within the process of mobilising their neighbourhoods there will be more than enough opportunities for the Spanish Town crew to have deep and meaningful conversations about the pain and loss of loved ones and how we may best possibly bring resolution.

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"If there is to be peace in the world,
There must be peace in the nations.
If there is to be peace in the nations,
There must be peace in the cities.
If there is to be peace in the cities, There must be peace between neighbours.
If there is to be peace between neighbours,
There must be peace in the home.
If there is to be peace in the home,
There must be peace in the heart."
(Lao Tzu Prayer for Peace)